

*Bush
Artist
Fellows*

2005



Bush Foundation

LITERATURE

POETRY, FICTION, CREATIVE NONFICTION

Devin Corbin
Shannon Gibney
Sean Hill
Cheri Johnson
Katrina Vandenberg
Luke Warm Water

SCRIPTWORKS

PLAYWRITING AND SCREENWRITING

Lee Vang

FILM • VIDEO

Rolf Belgum
David Eberhardt
Teresa Konechne
Va-Megn Thoj

MUSIC COMPOSITION

Eric Barnum
Steve Heitzeg
Judith Lang Zaimont
Victor Zupanc

Established in 1976, the purpose of the Bush Artist Fellows Program is to provide artists with significant financial support that enables them to further their work and their contributions to their communities. An artist may use the fellowship in many ways: to engage in solitary work or reflection, for collaborative or community projects, or for travel or research. No two fellowships are exactly alike. Eligible artists reside in Minnesota, North and South Dakota, and western Wisconsin. Artists may apply in any of these categories:

VISUAL ARTS: TWO DIMENSIONAL

VISUAL ARTS: THREE DIMENSIONAL

LITERATURE

Poetry, Fiction, Creative Nonfiction

TRADITIONAL & FOLK ARTS

SCRIPTWORKS

Playwriting and Screenwriting

MUSIC COMPOSITION

FILM • VIDEO

**CHOREOGRAPHY • MULTIMEDIA
PERFORMANCE ART/STORYTELLING**

Applications for all disciplines will be considered in alternating years.

**PRELIMINARY PANEL
FILM • VIDEO**

Craig Baldwin
Filmmaker
San Francisco, California

Gretjen Clausing
Program Director
Scribe Video Center
Philadelphia, Pennsylvania

Herb E. Smith
Filmmaker, co-founder
Appalshop
Whitesburg, Kentucky

**PRELIMINARY PANEL
LITERATURE**

Kathleen Alcalá
Fiction writer
Bainbridge Island, Washington

Gerald Early
Director, Center for the Humanities
Washington University
St. Louis, Missouri

Vijay Seshadri
Poet, essayist, professor
Sarah Lawrence College
Brooklyn, New York

**PRELIMINARY PANEL
MUSIC COMPOSITION**

Paul deBarros
Jazz columnist, Seattle Times
Founder of Earshot Jazz
Seattle, Washington

Claire Hopkinson
Producer and General Manager
Tapestry New Opera Works
Toronto, Canada

Pamela Z
Composer and performer
San Francisco, California

**PRELIMINARY PANEL
SCRIPTWORKS**

Jay Craven
Filmmaker and Artistic Director
Kingdom County Productions
Barnet, Vermont

Jim Grimsley
Novelist and playwright
Decatur, Georgia

Rosalba Rolón
Artistic Director
Pregones Theater
Bronx, New York

FINAL PANEL

W.S. Di Piero
Poet and essayist
San Francisco, California

Gerald Early
Director, Center for the Humanities
Washington University
St. Louis, Missouri

Claire Hopkinson
Producer and General Manager
Tapestry New Opera Works
Toronto, Canada

Rosalba Rolón
Artistic Director
Pregones Theater
Bronx, New York

Herb E. Smith
Filmmaker, co-founder
Appalshop
Whitesburg, Kentucky

Bush Artist Fellowships supports artists of demonstrated ability who reflect any of the region's many cultural, geographic, racial and aesthetic variations, and both its rural and urban character. Among the qualities the program seeks in an artist are strong vision, creative energy and perseverance. Artists must be 25 or older to apply, and may be at any stage of career development, from emerging through established. Up to 15 grants are made each year. There is no requirement as to the number of awards to be made in each discipline, and therefore, that number may change annually.

Fellowships consist of stipends of up to \$44,000 for a 12-to 24-month period. In 2005, 15 artists were selected to receive Bush Artist Fellowships. They were chosen from a total of 513 applicants.

Grants are made through a two-part selection process. Separate preliminary panels for each category review applications and work samples to select finalists. An interdisciplinary final panel then reviews the pool of finalists and chooses those who

receive fellowships. The final panel includes one member from each preliminary panel plus one additional panelist. All panel members are working artists, curators or critics living outside Minnesota, North Dakota, South Dakota and western Wisconsin.

This catalog is the last one in this annual series that we will produce. As a part of the changes proposed for the Bush Artist Fellows Program (see the report on the following pages), we will be approaching our communications about the Fellows in a new multi-pronged way, utilizing the website and providing more direct and personalized assistance to the individual Fellows.

On the following pages you will be introduced to the 2005 Bush Artist Fellows and their work. We are very proud of them and wish them great satisfaction in pursuing their individual visions.

Julie Gordon Dagleish, Program Director
Kathi Polley, Program Assistant

Since its inception 30 years ago, the Bush Foundation has evaluated the Artist Fellows Program as a means of understanding its impact and effectiveness and to consider potential improvements. In 2005, the program's fourth evaluation was conducted by consultant Melanie Beene, a California-based consultant and former senior arts programming officer for the Hewlett and Irvine Foundations. Focusing on the past ten years and the needs for the future, Beene interviewed more than 100 individuals, reviewed a decade of Bush Artist Fellows Program (BAF) reports, and analyzed fellows' demographic data from the past 20 years. Specifically, the evaluation's objectives were to understand what the BAF had accomplished since 1996 when substantive changes were made in the program, to identify issues that have emerged over the past decade, and to make recommendations in the program going forward.

Among those interviewed were current and former Fellows, finalists and other applicants, Bush staff and consultants, current and former panel members, representatives from art schools, community arts programs, area cultural institutions, local and national, public and private Foundation grantmakers, and selected community observers. The majority of these interviews were in person, in small groups, either on site at the Foundation in Saint Paul or during site visits to Sioux Falls, Duluth and Eau Claire.

The key findings from the Beene study include the following:

- The mission and purpose of the Bush Artist Fellowships remain strong, distinctive and relevant; the program is highly valued within the region. It has had a positive impact on the careers of individual artists and on the quality of life in the region's cultural community. The program is, as one interviewee expressed it, "one of the Foundation's crown jewels." The first in the region, the BAF remains one of the best-funded and least known artist fellowship programs nationally.
- BAF's presence has a synergistic effect on the cultural community of the region: it draws and keeps artists in the region; contributes to stronger institutions – cultural and educational as well as commercial and other non-profits. Likewise there is a natural synergy between the presence of individual artists and the health of the local and regional nonprofit arts organizations and its cultural ecology.
- Progress has been made on the major goals following the 1995 BAF evaluation to better embrace the region, and to broaden and diversify applicant and fellowship pools, especially among women and minorities. These accomplishments have been achieved primarily by better communications, increased informal technical assistance provided to applicants, and more diverse panels selecting more diverse groups of artists. Moreover, a new category called Traditional and Folk Arts was added in 2003 to

reach a group of artists throughout the region whose work had not been given significant recognition compared to contemporary art forms.

In the last decade, compared with the prior decade, 15 percent more racial minorities received awards; four percent more applicants living outside the Twin Cities were successful; and 14 percent more women were Fellows.

- While progress has been made to diversify ethnicity and gender within the applicant pool, continued challenges remain to recruit and develop competitive applications from artists in the Dakotas and Native artists throughout the region. Some 43 percent of the applicants live outside the Twin Cities, but only 22 percent of the Fellows were from the greater region.

The dearth of fellowship opportunities outside Minnesota creates the lack of a feeder system that would allow for a stepped developmental process toward becoming a Bush fellow. Some interviewees suggested that smaller grants targeted to the regions outside the Twin Cities, especially in the Dakotas, would be more effective in developing the local arts ecology. Other informants felt that technical assistance and professional development opportunities were also badly needed.

- Senior, established artists find it difficult to compete for BAFs at a time when the region's demographics and

the applicant pool are aging. In interviewing others in the field, many expressed the lack of opportunities for older artists, not just in the Bush region, but also throughout the country. Among most funders, both within and outside the region, the preference is to more often fund early career artists over established ones. The bias toward younger artists in the BAF panel process as perceived by program staff, the aging of the demographic bulge of baby boomers, the lengthening of the life span, and the fact that artists rarely retire argues for a re-examination of the BAF process.

- Artistic practice is increasingly cross-disciplinary. The trend in art making today is toward hybridization with artists working in multiple forms and disciplines and being reluctant to place themselves within one category or genre. Likewise with the rapid changes in technology, new tools and their uses by artists are continually evolving. These new media hybrids are well beyond the former film and video genre. These changes call for a re-examination of the eight category descriptions currently in place.

- There is a cost in time and resources to artists who become finalists. Becoming a finalist for BAF is considered significant and should be acknowledged. Given that a central strategy of the Fellowship is to provide recognition and validation, in addition to artistic and professional development, it would seem advantageous to maximize the breadth of the recognition and validation it provides by extending it to Finalists as well as Fellows.

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- Bush Fellows have professional development needs that could be addressed. Currently the Fellows meet informally four times a year to socialize, share their current work, and discuss issues of common concern. The Fellows find this valuable both in learning about each other's work and in creating an identity as an artist. In addition, many interviewees suggested that Fellows could benefit from additional focused gatherings in which topics of common interest could be explored or workshops that would enhance professional development.
 - The impact of the program could be significantly leveraged for both the Fellows and the Foundation if it were better known. Visibility and awareness of the program varies widely throughout the region and nationally. There is a need for a revised and comprehensive communications plan.

As a result of these findings, Beene made a number of recommendations to the staff and board of directors of the Bush Foundation.

- Continue the BAF as a "signature" program of the Foundation, retaining the national panel process, and the size and value of the stipend, to maintain its regional and national stature, significance, and impact.
- Increase the ways in which the BAF can provide opportunities for creative and professional development to a broader and more diverse group of artists in the region, especially those living in the Dakotas, and to increase the quality of the applicant pool for the future.

- Contribute to the professional development of active fellows and increase the impact of fellowships by adding programs that address issues of importance to Bush Artist Fellows.
- Celebrate the finalists – acknowledge their achievement as a finalist and their commitment of time and money to the finalists' selection process with a small stipend.
- Design a comprehensive communications and promotion plan for the program that more effectively communicates the BAF purpose and programming, that increases the visibility of the fellows and program awareness, and that helps to deepen the program's impact in the region.

The Foundation staff is currently exploring these ideas, conducting additional research as necessary, and creating an implementation plan. Within the next year details of an expanded Bush Artists Fellows Program will be announced. While some changes will be gradually implemented over the next two years, we anticipate that the expanded BAF program will be completely in place by 2008.

This report summary was taken from "An Evaluation of the Bush Foundation's Artist Fellows Program: 1995-2004," by Melanie Beene, of Melanie Beene and Associates, San Francisco, California.

Like many rural people, my grandparents were chronically cash strapped. Cars and tractors and field implements did not arrive at their farm with the warranties intact; they arrived in need of tinkering. Poverty has a way of elevating repair and reuse to art forms. A section of steel from a worn-out trailer plow might be just the thing to replace the broken tie-rod on a hay wagon, while a push mower that has lost compression makes a fine firewood cart once its engine is removed. If I interpret the customized buzz saw at the farm rightly, all one needs to fashion a serviceable blade guard is scrap from a collapsed windmill tower.

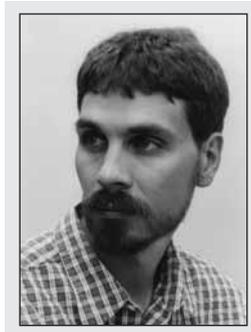
Our farm is a hymn to the radical mutability of physical objects. Indeed, each spring as I filter homemade maple syrup into a stainless pail from a McCormick-Deering milker, circa 1948, I feel both glad that I've found a new use for something and slightly sheepish at my lack of verve. If only I had found a way to use the milker to repair a rototiller or construct an air compressor, I might more properly have honored my forebears.

excerpt from "Salvage," a work in progress

Writing for me is about nudging language into better relationship with the beings, places and customs that fascinate me. Sympathetic magic is a fantasy of the powerless, but I keep hoping that the dictionary might be a book of spells, that somewhere in the swirling, oceanic potential of the language I might find sentences apt and melodic enough to offer their subjects a better future.

Devin Corbin has walked his family's land in northern Wisconsin all his life. Though the house has burned to the ground, he continues to return, mining its landscape and his memories for the hidden histories they suggest. Corbin is at work on a book of essays examining how a shifting way of life affects the land and its residents. Fusions of cultural and environmental history, the essays are organized around activities once performed on the land. "Both sides of my family hunted, fished, trapped, farmed. I grew up picking berries, making maple sugar, dividing my time between being holed up with a book and rambling around outdoors."

While working toward his MFA in fiction,



Corbin realized that he was "more interested in palynology than in the palynologist," drawn less by a character's inner life than by the intricacies of the physical world. Corbin sees his family's land, the history of which includes the displacement of native Ojibwe and the intrusion of corporate logging, as "a specific stage for the broader environmental, cultural and economic phenomena that shaped my family."

While Corbin's work is elegiac, it is also practical, a call to construct a future in full view of the details of the past. "A rare person would call me an optimist. I see more problems than solutions. In my ideal world, though, writing could contribute some tiny bit to change."

My brother Ben was fighting. He was white and he was fighting to eat his steamed asparagus and garlic mashed potatoes. There was something in his throat; there was something no one could see that was growing in his larynx. He sat at the dinner table and bowed his head while everyone else prayed. He couldn't eat because there was something in the way and he was my little brother who was white when I was black, who had once kicked in a wall because I wouldn't shut up.

Lately, I have been lying awake mornings, imagining the meaty red contours of Ben's throat, the way it must swell from all those things he never said. I have watched him gag when he swallowed; I have seen him turn away from me after I told him I could no longer stay at my parents' house.

This is the whole secret I am telling: my parents are white and they locked me in my room because I'm black and crazy and that's not changing. My little brother sat outside the door that night, shaking, because nothing had changed. When he heard me scream, he swallowed but he was still hungry.

You have to decide to be in this family, my father told me, his stolid hips blocking the doorway. *You can't just stop speaking to your brother because of words*. He was talking about my other brother, Jon, the one who can eat whatever he wants, the one who has married a white woman and has a white baby and a white five-year-old. The one who makes \$120,000 a year and told me to stop telling his white five-year-old about how I was black and how I was adopted.

When I was six, Jon would read me any book I wanted, and then sit patiently while my brow furrowed and I tried to make some kind of sense out of the characters on the page. *No, that's 'hunger'*, he would tell me. *Listen to how it sounds. Hear it in your mouth before you say it*. I wanted to tell my father that Jon was the one who had taught me the weight of words in the

first place, how they can corrupt silence and therefore change the landscape of the intangible.

Instead, I said, *Get the fuck out of my room*. My father's face reddened, and he charged towards me. I had chosen the wrong words, but I hadn't been thinking about the silence, the way it had been about to burst anyway, holding on for 28 years. *Silence wants the words, too*, I thought. *Silence wants them to come*. But as usual, my father wasn't hearing the silence – he was too concerned with what had been said.

My stomach started to shake and I sat in a corner, sniffing. There was a crack in the wall, and I realized that it was fighting too, that all it had ever done was last and that that was a lesson. My parents were talking around me, saying how they needed to break through, bridge the distance I had created between us. *When I was born*, I was thinking, *I was already far from you, and since then you have only walked further, faster*. I wanted to tell them I would always be this way. I wanted them to take a good look at me. One day soon, I hoped, they would see me when they saw themselves.

Hours later, after my parents had finished with me, they let me go. They marched out of my room, heads down, eyes full. They knew what they had done; they had done what they had to do. I lay in my bed on my stomach, sleep spreading through my joints like malaria, and I couldn't move. *This is love*, I thought.

Except for the laboring furnace, the house was finally quiet, and I could see my brother on the other side of my door, knuckles poised to rap. His stomach was still screaming, though mine had quieted, and he wanted to tell me that he had heard everything. He was trying to say that he still couldn't eat, and didn't know when he would be able to.

I watched him there, and I knew what hunger was.

excerpt of "Hunger," 2003

In changing the way we see, art changes what is “actually” there.

It opens up possibilities, and makes us feel less alone. I write in order to cross that divide, to let go of a little mixed girl who grew up thinking she was crazy, and also to embrace her.

//

I think it's this curiosity about what's at the heart of everything. What's behind the tree? What's sustaining the tree? Writing is the main way I do that.” Shannon Gibney is at work – completing a novel, collecting material for a book of nonfiction, dreaming into her next fiction. Her novel-in-progress *Hank Aaron's Daughter* centers on a mixed black girl whose adoptive family is white and whose adoptive father is a professional baseball player. A novel about gender as well as race, it explores questions raised by transracial adoption. “There hasn't been a fictional exploration of this subject as of yet. I'm excited about that. But it's a story that centers on a universal question of adolescence. How do I become the person I want and need to be in the context of a



family structure?”

Curiosity and a sense of urgency led her to begin, with writer Sun Yung Shin, an anthology of essays on people of color's relationship to each other. “One of the most pervasive and damaging aspects of whiteness has been its ability to separate us,” says Gibney. “African-, Native-, Latino-, and Asian-Americans all need to start talking to each other, and engaging in an honest discussion about our disparate and overlapping histories.”

Gibney also plans a second novel set in Liberia. Again, she aims to use the expansive powers of the novel to engage with a complex subject, one not yet explored in fiction by an African-American writer. “I've been so happy,” she says of this work, “and there's so much that I want to do.”

HANDS 1921

Silas's hands,
not the creamy brown
of hens' eggs
like his father's
or the red brown
of rust on a hoe
like Benjamin's
or the golden brown
of scuppernongs
on the vine
in late summer,
but the brown
of oak leaves
in late fall—
hog killing time,
hold open
*The Life and Adventures
of Nat Love
Better Known
in Cattle Country
as Deadwood Dick*
a man who has the hands
of a slave, a cowboy,
and a Pullman porter.

Love's hands,
not the brown
of tobacco leaves—
sun cured
hung in the smokehouse,
or the yellow brown
of a lariat
looped around
a longhorn's neck,
but the black brown
of crossties—
creosote soaked,
raise tobacco,
rope range cattle,
haul passenger baggage,
and at night caress
each other
lulled by the rustle
of callus against callus.

Wanderlust shines
in Love's eyes—
pennies tipped
to a Pullman porter—
drives him westward
to country hardly
held in history.

*It is a grand sight
to see a large herd
of several thousand
buffalo on a stampede,
all running
with their heads down
and their tongues
hanging out
like red flannel,
snorting and bellowing
they crowd along,
shaking the ground
for yards around.*

This is the answer
Love gives Silas as he
feels the train's approach
standing at the edge
of the track on the edge
of Milledgeville looking
on the rest of the world.

First published in the
Indiana Review, 2004

Poetry is connectivity—sounds cohere into rhythms, metaphors wed objects to concepts, and images entangle readers in the world of the poem. Poetry moors me to places I call home, however briefly. Finding what’s emblematic of a time or place—frozen lakes and loons in Bemidji, tamales and geckos in Houston, screened porches and mockingbirds in Milledgeville, black roustabouts lynched in Duluth—helps me understand my connection with the world.

Sean Hill’s poetry sees place as a container for history and for the lyric moment. Quietly political and deeply felt, his poems locate the reader in a past that readily becomes present. He cites Cavafy as a model for a poetry both overtly historical and open to contemporary concerns.

Born and raised in Milledgeville, Georgia, Hill began writing poetry in college. A series of poems about his grandmother ignited a desire to write about the history of his town, Georgia’s antebellum capital and home to Flannery O’Connor and Oliver Hardy. In his manuscript, *Blood Ties & Brown Liquor*, he focused on the black community whose stories were not well known beyond the borders of their lives. He explores these lives in lyric and narrative poems written in both traditional forms and free verse. Hill also pairs colloquial



language with formal poetic structures in dramatic monologues from characters real and imagined.

After moving to Bemidji, Minnesota, Hill found inspiration in the abundantly unfamiliar environment. But after he happened across a flyer for a lecture on a nineteenth century African-American voyageur from the area, he became intrigued with Bemidji’s past and began to reflect on and explore that history in poems. As well as unexpected figures in Bemidji’s history, Hill’s next manuscript deals with such expatriate themes as travel, alienation, desire and home.

“In writing poems, I engage the world around me. You train yourself in this way of being in the world, so you can’t ignore things. The more you learn, the more you know you need to write.”

Wendy and Barrett were shorter than others their age, with the soft disc-shaped beginnings of breasts like a fat man's that you see in plumpish growing girls. Their hair was cut more-or-less evenly—Wendy's more, Barrett's less—an inch above their shoulders, Barrett's orange-blond and Wendy's rich brown permed into kinks. Both of them had started trying to lift their bangs from their foreheads and spray them stiff. If we took them into town and let them out of the car, these girls ran like hunting dogs straight for the swinging dark-stained bench outside of the bank, to sit there with a space between them reserved for their imaginary lovers, each girl holding hands with the air. They wore bracelets woven out of embroidery thread, canvas shoes without socks, and t-shirts from basketball camp or children's summer theater, and during the day they made tents in the yard with thin patterned blankets, or sneaked past me into our room to spread out luxuriously on the bed.

When I first caught the girls in the nightgowns, they weren't even afraid. They were using my camera,

too. "Grandma!" my granddaughter cried. Wendy was in a long blue satiny gown with the straps slipping off. She stood by the window with one hand on her hip and the other on the windowsill. Without looking, she ran her finger over a red glass bird I kept perched there. Her face was pale and doughy, but in a smooth way that was somewhat becoming because she was still so young. Wendy's legs were skinny and her bottom flat, and she walked with her little paunch stuck out. Now the blue satin sheath smoothed her into a shiny column. She knew it, too; she was smoothing her hands down her sides as she said, "We have to go into town this afternoon;" then, "Can we?" She held up my camera and I tried to tell from across the room if they had smudged the lens. "We have film to develop." Her joy steeled when I didn't answer right away, and she looked even more still the child, in the grown-up clothes, the pale blue cloth drooping on the carpet.

excerpt from *Lark*, 2004

I like best those books that make me want to go out and do things: dance, or drink, or ride a train, or break up a fight, or take care of a child. I like books that get me excited about meeting people, and books that make me painfully happy to be alive. When I write I try to build up that feeling.

// I'm always looking for the sound. I listen to music or read, looking for the sound. I feel like a writer who is always a musician." Cheri Johnson grew up in Baudette, Minnesota, playing the clarinet and listening to the characters that fill her stories about "the landscape I know better than any other, a land of woods and water and peat."

Johnson's stories pulse with an accumulation of details and an intensity of place, character and desire. "I like creating worlds. I write about lives I would be interested in living. I never want to write anything that makes people want to hide in their closets." Nevertheless, the gravity that gives weight to her stories of uncommon lives comes from loss. "I write about loss or



potential loss because there is no other way to feel the beauty of things so keenly."

For her first novel, Johnson will examine the effects of September 11 on the daily lives of characters living far from the disaster sites. Her main character has an affair doomed by the events that follow, in a story that includes the Iraq war. Johnson has been researching coverage of the attacks and talking with soldiers who have served in the war. She cites Faulkner and O'Connor, Katherine Anne Porter and William Styron as guides for making the transition to the war novel and to a story whose context is overtly political. "Everything else I've written has been small and domestic. This is big."

ENTERTAINING YOUR FATHER
IN THE NETHERLANDS

The lies we tell pile up. Your father says
he is happy, and I let him. A friend

of my mother's implores me to admit
that getting involved with you was a mistake

and I say fiercely I would do it again.
Six years after you died I sit with him

on a bench by a canal in Utrecht, eating
Italian *broodjes*, with little to say. We watch

a barge clean the canal for spring, dragging
its claws across the bottom for bicycles tossed

from the bridge by drunken thieves. Pinching
frame after rusted frame, adding each

to the tangle of wheels and handlebars on deck.
I tell him that in Amsterdam two cars

go in each year, and that a Viking ship
was found, intact, at the bottom of the Vecht

after it sank one thousand years ago
on its way to trade on this very canal.

The ship's in the museum because it's rare;
the bicycles are junk because they aren't,

though they will be rare too if they remain
unfound long enough. Some students pump

their bikes past us with their strong legs—I'm sure
he thinks of you, his youngest son, dead

by twenty-five. I just knew you for five years,
when we were barely grownups, which is why

I'm out of stories any father wants to hear.
What's left are tales of meanness, mistakes, wild foolish

ways you might have outgrown if you lived.
The tales I start, changing their endings when

his smile falters. If you were here, I'd never tell.
But since you're not—speaking of you as pure

and wise is not like we've forgotten you
as much as worried your best face, wearing

it down like a good-luck piece. Listen,
I'm about to tell one that will shock you

back to life, gloriously imperfect and raw.
I've waited until now to bring it up.

2003

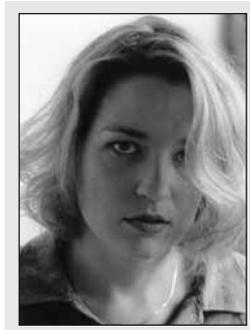
Katrina Vandenberg, "Entertaining Your Father in the Netherlands" in
Atlas (Milkweed Editions: Minneapolis, 2004). Copyright © 2004 by
Katrina Vandenberg. Reprinted with permission from Milkweed
Editions.

I think good poems start out belonging to the poet, but end up belonging to the reader; they are acts of listening, not performance. In a narrative poem, I try to connect contemporary experiences to scientific facts or moments in history to find unexpected patterns. And because poems are inherently about repetition, they are wonderful places to explore those patterns and learn about the world.

“When I’m writing I’m interested in the past, how an idea somebody had a thousand years ago connects to the way I live my life now. I’m interested in connections and in compassion.” Katrina Vandenberg’s first book, *Atlas*, grew out of her travels in the Netherlands after the death of her partner, a young man who contracted AIDS from the blood-based medication used to treat his hemophilia. The “pattern of desire and loss” she found in the landscape, history and art of the Dutch was the surprising impetus for poems both grave with loss and alive to the solace of connection.

Vandenberg’s current manuscript, *The Past as Foreign Country*, began as she re-traced a trip to Ireland that was taken more than a decade before by the same young man. “When someone

dies, at first you are truly obsessed; you want to become them. But I was an adult, now married, suddenly traveling with college kids and staying in hostels. The questions became about how impossible it is to follow someone else’s trip, about marriage, and how people go on.”



She grew up in the factory towns south of Detroit and aims for a poetry that bears repeated reading but speaks clearly, work that “could be read and appreciated by the people I grew up around.”

“Poetry is the form that goes back to religion and ritual, dance and theater, yet it is hanging on the margins of culture. I believe in empathy,” she says, “in teaching readers not about being outsiders, but about imagining themselves within the lost city’s gates.”

CHIEF BIG FOOT DEATH
POSE AND THE
PAWN SHOP RECEIPT

Cradled in snow
frozen generations
Lakota kids crying
in the back seat
of a rusted nest
one-eyed Chevy
like baby birds
mouths open
end of civilization
on the ice bone wind
fast forward
beyond hangovers
splintered mixed bloods
pretending to be ghosts
while
shopping mall medicine men
medicine women
purchasing the herbs
tinctures of ointments
at health food stores
sporting pony tails
braided so perfect
fixing up the sure-fired
remedy
to get into the souls
of a mid-life crisis
America
curing themselves
along the way

Cradled in snow
frozen fast food wrappers
the new generation fed
parked in front of K-mart
wind whipping
clear plastic bag
is answer
to question of
shattered drivers side
window

Cradled in snow
thick “bucky” Rez accent
tongue that never truly graced
once beautiful language
plastic beads, cloth, silk
diligently intertwined
for a ribbon shirt
of the red bandana protest
1970 something on the “Knee”
awaits the pawn shop
next to K-mart
in 100 years
this ribbon shirt will sit proud
in the Smithsonian
as the Little Big Horn war shirts
sit today

Cradled in snow
frozen tears
church on top of
burial ground
bird on tombstone
from Rapid City tourism
flying due south by
southwest
celebrates

rape of a mountain
four great white grandfathers
then rape of another mountain
some Polish sculptor’s
vision of
the greatest Lakota warrior
Tasunke Witko (Crazy Horse)
who never had
his image
trapped
inside a glass photography plate

Cradled in snow
Chief Big Foot’s death photo
carved in my mind
as the sound
of the pawn shop
cash register
eats and pukes money
uniformed cashier
writes earnestly
on a small notepad
soldier of sales
he stops and asks for
my signature
which I give then receive
cash loan
he initials the paper
tears it off
he keeps the original
mine is a copy

I am then handed
my newest treaty

2005

Luke Warm Water

Spoken word poetry and Poetry Slam make me feel I have a sense of worth, a belonging. My poetry is based on experience, observation and imagination, and I would like to think my poems are meant to be strong, but also thread humor into them. I read aloud my poetry because I have no choice; it is in my blood, which is imbedded deeply in my Lakota tribe's rich storytelling culture.

Luke Warm Water started performing his spoken word poetry in Oklahoma City in 1999. That experience has led him to Poetry Slam competitions throughout the U.S. and in Europe, winning at venues from Oregon to Germany. "Poetry Slam made it all right to talk about American Indian issues you might want to sweep under the carpet, but also thread humor into those issues."

His recent volume of poetry, *On Indian Time*, brings this performance work to the page. He also recently produced, wrote and narrated an animated film, *Iktomi And The Food Stamp Incident*, based on his prose poem about a traditional Lakota character, the trickster spider. "Iktomi is used to teach lessons on how not to do things; I put him in contemporary situations, in urban settings."



Warm Water continues to have a growing public presence as a touring performer and workshop teacher in schools, colleges, and at book festivals. His belief in the expressive possibilities of poetry for Native youth has made him a frequent visitor to schools with large urban-Indian populations. "Even in contemporary Indian culture, there is always a storytelling element. American Indians historically had no written language; emphasis on the oratory was crucial to heritage, culture and of course entertainment."

His work and life have become increasingly political, a dimension he relishes. "Somewhere along the line, the poetry became bigger than I was. I don't feel I'm a spokesperson, but I am telling something that others can't. I'm driven by my heritage and the issues still in existence."

12 EXT - MENG'S VILLAGE - DAY 12

Bewildered, Meng and Chue arrive to find their village flooded with REFUGEES and VILLAGERS running and SCREAMING everywhere.

The faint THUMPING SOUND of a helicopter, flying high, approaches the village from the southwest.

In the center of the village is a huge fire. Next to it, Meng's father, TASSENG THAO, the 60-year-old village leader wearing a French hat, CRANKS tirelessly on a wireless device. Seeing Meng, he CALLS urgently.

TASSENG THAO
Hide! Kong Le is coming!

Chue quickly runs inside the house. Meng remains, looking around for Pa.

Abandoning the wireless device, Tasseng Thao drags Meng inside.

13 INT - COCKPIT OF GREEN
HELICOPTER - DAY 13

The village comes into view. The fire is still burning but there is no one in sight.
Col. Billy presses his face against the window.

COL. BILLY
You sure this is where we can find him?

The PILOT, early forties wearing sunglasses and dressed in khaki outfit, nods.
He speaks English with a heavy accent.

PILOT
This is a Meo Village.

He flies the chopper toward the village.

14 INT - MENG'S HOUSE - DAY 14

Through the cracks in the bamboo wall, the helicopter can be seen slowly descending into the middle of the village.

The men take out their hand-made rifles in defense.

excerpt from *Hmong! The CIA's Secret Army* 2005

The main concern of my work is telling powerful stories that will challenge, educate, enlighten and inspire social change in my community. I believe that all human beings relate to stories. We love to hear them. They influence us. And we change because of them. I strive to make a difference in people's lives by creating powerful stories that give meaning and new perspectives.

"Some writers write because they enjoy it. Some write because they have to. I write because I have to." Lee Vang was in pre-med when she came upon theater and filmmaking and found the forms in which she could explore and give voice to her heritage. "In college, I had an awakening. I was soul searching and wanted to know why and how the Hmong got involved in the Vietnam War. All I knew was: war came; we fought; here we are. Even the veterans didn't know how it happened. We were played, like pawns in a chess game."

Vang writes plays and screenplays that stem from the untold stories of the Hmong. She has given shape to stories of domestic violence, cancer, religious conflict, and the life of the creator



of the Hmong written language. Her screenplay about the Vietnam War, *Hmong! The CIA's Secret Army*, was adapted for the stage by the Great American History Theatre, later published, and continues to be used in high schools. Four years of research and travel allowed her to write the original screenplay. She is now returning to the original form to refine and expand both its political content and the love story at its heart.

"To have it become a film is a dream and a vision that I would like to see come true," Vang says. "I would be happy to leave that mark on earth – my contribution to telling the Hmong story. Sometimes I feel I cannot move on unless it's done. I'm instilled with that responsibility."



still from *The Wild Condition* 2005
73 minutes

My desire is to find the nature film inside of the fictional film and to document this discovery.

//

I think of myself as much as a collage artist as filmmaker.” Rolf Belgum’s eye for the neglected detail, the weighted contrast, and the drama that lies between the blows distinguishes his documentary and fictional films.

His award-winning – and painfully funny – documentary, *Driver 23*, was the lowest budget feature film ever purchased by Showtime. Belgum shot, edited, directed and produced the film for \$750. “It was a very off-the-cuff shooting with a friend of mine who was a struggling rock musician. He built a ramp to pull their equipment from the basement. I remember thinking: *I’m making a nature film. This is like the way the beaver works.* Making a nature film means paying attention to minute movements



for the sake of it. If you keep focused on those body movements, it will lead you to a character and narrative that you didn’t anticipate.”

Belgum’s new work, and aspects of his recent film, *The Wild Condition*, makes his interest in small moments and movements its subject. Drawing on Darwin’s *The Expression of Emotions in Man and Animals*, he is studying expression, gesture and posture, initially by watching insects in his backyard, dogs, the wolf. “I always just start shooting whatever catches me visually. The noise is removed, and the frame allows for a meditation that is very different from life. The more you look at something, the more infinitely bizarre it becomes, and amazing and mysterious. For that moment, it’s all that exists.”



Dogman Tony, Tuck & Patches In A Boxcar, Nebraska 2001
silver print

My father was a traveling salesman. When I was young he would take me on the road with him. He treated the people we met along the way with great reverence and respect. These trips left a lasting impression. When making documentary photographs and films it is important to me to walk a mile in a person's boots, so when I begin to work, the images and interviews come from an informed point of view.

David Eberhardt lived nearly half of the last two years on a 14-foot rowboat, rigged for the comfort of only his camera and tripod, following the Mississippi River from Minneapolis to New Orleans. Shooting footage for his documentary *Boat Punks*, Eberhardt joined a flotilla of rafts carrying young men and women who spend five months living outside the consumer culture. “Each one of them has a skill – cabinet maker, musician, painter. They are not malcontents. They’ve found this little niche where, for the price of a boat license, they can live a lifestyle they have invented.”

He began hopping trains in college, drawn by the experience and his interest in black-and-white photography: “The idea that I immerse myself

into the culture and become that thing.” Riding trains an average of four months a year for 13 years, Eberhardt made his award-winning documentary *Long Gone*. Shot in black-and-white and color, an American landscape we never see unfolds, along with intimate portraits of veteran and young riders.

He plans a book of still photographs, *The Highline (Portraits of Present Day Hobos)* and an exhibition of stills from both projects. Eberhardt’s next documentary, *Busking*, will center on street musicians in New

Orleans, San Francisco and in the New York City subway. “I don’t believe documentary is some sort of truth, but it’s a moment in this person’s life that conveys the person’s soul. That’s the obsession. That’s what I’m after – that moment.”





*studies for fertile ground: rural women, the diaspora and our changing landscapes,
a work in progress*

Documentary allows me to meld creativity with my passion for social change and telling neglected stories.

I work with a sense of revealing, of juxtaposition—beauty with ugliness—sacred with 'rational'—
so audiences can discover their own point of entry into these complexities.

In contrast, the simplicity of the uninterrupted horizon line calls me to explore what it means to no longer have "rural" in my life.

// I call myself an art farmer. Farmers have to be horticulturists and veterinarians and chemists.” Filmmaker Teresa Konechne trained in installation, performance and sound art before completing her feature-length documentary *this black soil*, which traced the revitalization of a low-income rural community in Virginia.

Now she has come home to South Dakota to listen to the land and to the women who hold to it. In her next film, interviews with rural women will join the voices and faces of what she calls “the rural Diaspora.” The film will contain the lives and wisdom of prairie women, a culture that Konechne has seen disburse and diminish. In addition, she’s interested in the way those driven by economics to settle in



urban and suburban centers transfer their rural rhythms to the urban world. “When you are forced away, as opposed to making a choice, you’re left with this question, this emptiness, this sense of loss.”

Konechne seeks to expand the boundaries of the documentary and the audience’s expectation of moving images, specifically to open up the documentary to a feminine aesthetic. “I’m not trying to construct a linear narrative, but an essence of the prairie and the people who are from there. It’s about sound, space, the wind, the straight horizon line where you can see a storm coming two hundred miles away. I envision a lot of space in the film. If you show how complex the prairie is, maybe people will stop thinking of it as empty land.”

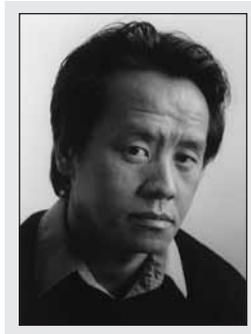


on location filming *Flight 2003*, Linwood, Minnesota
actors Wa Yang, Teng Xiong and Eric Sumangil; boom operator, Noel Lee
photo by Muas Yang

My work is influenced and inspired by the dignity and honor in the ordinary lives of the marginalized and underrepresented. My goal is to represent these lives as they see and express themselves. The process of immersing myself in their experience and capturing it on film enriches my life. In turn, I hope my work enriches the experience of the audience.

“The power of film is that it breaks down the barriers of culture, language, education and distance.” Va-Megn Thoj makes films, both scripted and documentary, that take as their subject the Hmong Diaspora, an experience not previously illuminated by a Hmong filmmaker.

His first feature-length work, *American Soil*, is a documentary that follows two Minnesota Hmong families who farm seasonally on rented land and sell their produce at farmers’ markets. “Farming offers an interesting dynamic. The older generation has not been able to assimilate, so for them farming provides a nostalgic window to the past. But the children perceive it as a threat to their American Dream. The children are drawn into the hard work of farming by family pressure, and not the work they want to do with their lives.”



American Soil poses a technical and artistic challenge. Thoj plans to construct the film without interviews and with only minimal narration. In addition to requiring extensive research, this project will give Thoj an opportunity to manage and work with a full budget, crew and editing team for the first time.

After majoring in comparative literature and film studies, Thoj apprenticed in New York, working on films for free, his enterprising alternative to graduate school. But his interest in working within and for the Hmong community drew him to Minnesota. “The Hmong community has a lot to say, but it is still marginalized and isolated. I would like to be able to help communicate their stories and aspirations and dreams. I want to do that for my own self-edification as well.”

The image shows a handwritten musical score for the piece "Hic est Martinus". It consists of several staves of music with lyrics written below the notes. The lyrics include: "Hic est Mar-ti-nus, Hic est Mar-ti-nus, e-lectus De-i Pon-ti-fex hic o be-a-tum vi-rum", "est Mar-ti-nus", and "hic est Mar-ti-nus". The score includes a vocal line for "e-lectus" and a section for "Counter tenor". The piano accompaniment is written on multiple staves below the vocal lines. The handwriting is in black ink on a light-colored background.

excerpt from the score *Hic est Martinus* 2004

- to listen to the whisperings of God. This is the apogee of my writing process, in which I strive to eliminate "self."
Invariably I am left with unequivocal simplicity and peace.

"F or me, pushing the envelope means making music accessible for the audience and challenging for the singer." Eric Barnum composes choral works in part for their direct connection with an audience. "The point of choral music is the text. But with the human voice, you make the connection in your body."

After an intensely musical upbringing, he pursued graphic design but was lured back to vocal performance by a choir audition. "On a whim, I took a composition class. I didn't think I was any good at it, but a publisher took a piece just as I started my graduate work." Commissions and competitions have kept him writing, and he describes his recent work as composer-in-residence with The Rose



Ensemble as a turning point.

"I'm looking for new things to do; I'm trying to be experimental in the genre. What if the steps between notes were eliminated and we began to slide? Is there a glass ceiling to music? Wouldn't that be the craziest thing, to write something that hasn't been done before?"

Barnum's new works are both departures: a duet for violin and cello based on the Bernini sculpture, *The Ecstasy of St. Teresa*, and a longer choral work for a capella chorus, a Vachel Lindsay poem in a cycle of six Latin texts. "Composing is not about joy for me. I get joy out of hearing a piece performed. I strive for the essence of beauty, which often contains simplicity and balance."

FOR PAUL AND SHEILA WELLSTONE
PEACE MARCH
FOR
ENGLISH HORN, SNARE DRUM AND TIMPANI

The image shows a handwritten musical score for 'Peace March' by Steve Heitzeg. The score is written on a circular staff that forms the shape of a peace symbol. The music is for English Horn, Snare Drum, and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'lunga', 'PPP', 'P', 'f MARC.', 'Called to Conscience, moving forward (=66)', '(♩=66)', '(♩=66)', '(♩=66)', and 'dur yos'. The score is written in a cursive, handwritten style.

Steve Heitzeg
PEACE MARCH
for English Horn, Snare Drum and Timpani
Written in honor of Paul and Sheila Wellstone,
who dedicated their lives to peace and justice

Ecoscore, Copyright 2002 by Steve Heitzeg
Collection of the Frederick R. Weisman Art Museum, at the University of Minnesota, Minneapolis

I strive to compose a music that inspires people to embrace peace, our shared humanity and respect for nature. Since music has no boundaries, it is a powerful model for the possibility of a world without inequality, hate and war. Music is a force for social change: it calls us to imagine a better world.

Steve Heitzeg's more than 100 orchestral and chamber works honor the natural world and the human struggle for social change. His compositions often include instruments found in nature: stones, birch bark wind chimes, acorns, sea shells. "I grew up on a dairy farm with progressive parents and was steeped in the Native American history of southern Minnesota. Social justice was always of interest to me."

Heitzeg's new works expand his compositional technique into forms for which he has not previously composed: the ballet and the string quartet. *Social Movements*, commissioned by James Sewell Ballet, will use movements of ideas – civil rights, environmental justice, animal rights – as a springboard for the dance score.



Song Without Borders, to be premiered by the Daedalus String Quartet, will commemorate the life and work of Sergio Vieira de Mello, a human rights advocate killed in the bombing of the

United Nations headquarters in Iraq in 2003. "He was a world citizen. The string quartet is an older ensemble form steeped in tradition but open to innovation. I'm working with the notion that peace is possible, but with permutations and innovations." Heitzeg will draw on musical influences from East Timor,

Kosovo and Iraq, countries where Vieira de Mello played a crucial role as a peacekeeper.

"Music can awaken in us empathy for other people. Art is totally devoid of boundaries. Gandhi says all religions are true. All art, like nature, is true."

Commissioned for the San Antonio International Piano Competition
In Memory of Andrew Russell Gurwitz

WIZARDS

Three Magic Masters

Judith Lang Zaimont

Expansive

mp

rit. *a tempo* *rush...* *linger* *molto*

mf

Slower a tempo

mp *p* *sub. poco f* *una corda* *tre corde* *mf* $\text{♩} = 92$

Spell CASTER
[Rhetorical]
Andante misterioso $\text{♩} = 92$
R.H. sempre *mp*

loco *stretch* *feathery* [1] [2] [3]

excerpt from the score *WIZARDS—Three Magic Masters*
2003

I require of my music that it command the ear, touch the heart, and invigorate the mind. It should dazzle as necessary, at times maintain a poignant serenity, and probe tellingly within the entire artistic span between these two extremes.

My hope is to create music that will endure.

// I approach my music wanting each piece to be a durable statement. The attention to detail implicit in an artisan-like approach can draw the listener in again and again, suggesting that the work only fully reveal itself in several hearings over time. It's a question of depth, of being honest." Judith Lang Zaimont has written more than 100 works, from symphonies and opera to solo instrumental, choral and vocal pieces, and music for chamber ensembles. She describes herself as a romantic modernist, and her music is lyrical, passionate, challenging and provocative in the tradition of Copland, Bernstein and Barber.

Zaimont began performing as a concert pianist as a child. She traces the beginnings of her interest in composition to long car rides with her father to Juilliard for lessons. "On the radio, I heard



Copland's *Hoedown*. The last movement made me sit up, and I thought, *I'd like to write that*. For my twelfth birthday, I got the recording of the Prokofiev *Cinderella*. It was dark, high chromatic, twentieth century – and I loved it.

"I am eager to contemplate aspects of what my music needs to be, to consciously alter my syntax to ruminate more fully on the materials of each segment – to be more overtly organic, quiet, with no extraneous signaling." Zaimont is working on a wind symphony and a double quartet for four strings and four saxophones. "There's nothing in the literature like this because of all the problems! Tone, weight, timbre, register, the nature of the sounds the two quartets make are very different. But we heed the beckoning finger that says: Entertain me! Solve these problems!"

new drone:
chanting voices

kaze
~~kaze kaze kaze kaze kaze kaze kaze kaze kaze kaze~~

wide vibrato
 flute pp mp mp mf
 no vib.

on all strings, all ten fingers between
 2nd and 7th frets; cut all decays.

kaze kaze kazekaze.
 pp (whispered) p ff

kazekaze kaze kaze kaze kaze.
 pp all fingers of both hands.
 temple blocks p ff

kaze kaze kaze kaze kaze kazekaze.
 pp acc.

tapping and plucking
 on strings with all ten fingers.
 range p ff on keyboard mp
 no pedal * ped.

excerpt from the score *Evening Sunlight* for flute, banjo, accordion, piano, percussion and tape 1984

To create is to enjoy one of the most intimate and personal experiences. To create with others multiplies and magnifies that experience.

If there is a true democracy in the arts it exists in the theater, where all of the various artistic disciplines can and do coexist, where narrow-mindedness leads to failure and cooperation breeds success. This is the world in which I have chosen to compose music.

“E verything I’ve worked on has pointed me in this direction.” Victor Zupanc has written music for more than 200 productions, scored dance performances and films, and most recently scripted a play. His remarkable career has led him to his next work, the composing of an opera. The territory is cyberspace and the story involves the possibilities for intrigue on the Internet. “Opera is an art form with few boundaries. The Internet has few boundaries – information traveling, literally, through space! I envision an orchestra with no boundaries: a traditional orchestra alongside a turntable-ist and beat boxer, an Indian sitar, an African drummer.”

Zupanc grew up in British Columbia studying piano and violin at the Victoria Conservatory of



Music. While he intended to pursue architecture, he found himself drawn back to music, initially to perform in a rock band. A job at the La Jolla Playhouse during its first season started him on

the path he’s pursued ever since, composing for theater and film. “In any given four-day period, I might be writing heavy rock and Boulez-type new music, show tunes, jazz. In this world, I’m always working on more than one project.” Zupanc’s affinity for collaboration fuels his work as music director for The Children’s

Theatre Company in Minneapolis. “You could call it instant gratification all the time. The creation and collaborative process is constant. That keeps me going. And I always push myself to create work that will challenge and educate others.”

ERIC BARNUM

103 Parkway Avenue, #102
Mankato, MN 56001
507-382-0438
eric@ewbmusic.com

Born 1979, Crookston, MN

Education

2004
M.M., Choral Conducting,
Minnesota State University,
Mankato, MN

2002
B.A., Composition and Vocal
Performance, Bemidji State
University, Bemidji, MN

Residencies

2005-2006
Kantorei, Denver, CO

2004-2005
The Rose Ensemble, Saint Paul, MN

Selected Awards

2005
McKnight Artist Fellowship for
Composers, administered by the
American Composers Forum

2004
Jerome Composers Commissioning
Program; *The True Knowledge: Four
Mystical Poems*, premiered by
Magnum Chorum,
Minneapolis, MN

2003
Chanticleer Biennial Student
Composer Competition; *She Walks
in Beauty*, San Francisco, CA

Selected Publications

2006
Dreams of Thee, Walton Music

2005
The Sweetheart of the Sun,
Walton Music

O Crux, Colla Voce Music, Inc.

She Walks in Beauty,
Hishaw Music, Inc.

2004
Lead Me Home, Walton Music

The Year's at the Spring,
Pavane Publishing

ROLF BELGUM

4405 Pleasant Avenue South
Minneapolis, MN 55419
612-825-6988
rolfbelgum@hotmail.com

Born 1965, Minneapolis, MN

Education

1992
M.F.A., Filmmaking, University of
California at San Diego, San Diego,
CA, Jacob Javits Fellowship,
Advisors: Jean-Pierre Gorin and
Babette Mangolte

1987
B.A., Visual Arts, University of
Minnesota, Minneapolis, MN,
Summa Cum Laude-Phi Beta Kappa

Select Group Exhibitions/Screenings

2003
Sundance Film Channel

National release of *Driver 23* and
The Atlas Moth on DVD, Image
Entertainment

2002
Northwest Film Center, Portland Art
Museum, Portland, OR

New York Underground Film
Festival, New York, NY

2001
Chicago Underground Film Festival,
Chicago, IL—Best Documentary

2000
Whitney Museum of American Art
2000 Biennial, New York, NY

Art Institute of Chicago,
Chicago, IL

Village Voice Film Critics Poll

Houston Museum of Fine Art,
Houston, TX

1999

Wexner Center for the Arts,
Columbus, OH

Double Take Documentary Film
Festival, Durham, NC

1998

Olympia Film Festival,
Olympia, WA

DEVIN CORBIN

1221 5th Avenue East
Menomonie, WI 54751-1973
715-233-1347
devincorbin1@yahoo.com

Born 1969, Rice Lake, WI

Education

2005

Ph.D., English, University of
Minnesota, Minneapolis, MN

1997

M.F.A., Creative Writing,
University of Iowa, Iowa City, IA

1992

B.A., English, University of
Wisconsin–Eau Claire,
Eau Claire, WI

Selected Awards

2004

The American Scholar Award for
Best Work by a Younger Writer

2003

Wisconsin Arts Board Individual
Artist Fellowship Award

1996

Iowa Writers' Workshop
Teaching/Writing Fellowship

Selected Publications

2004

"Keeping Time,"
The American Scholar

2003

"A Stone Mason's Trade,"
North American Review

DAVID EBERHARDT

java1shot@hotmail.com

Born 1965, Forest Lake, MN

Education

1993

B.F.A., Media Arts, Minneapolis
College of Art and Design,
Minneapolis, MN

Screenings and Awards

2005

Independent Film Project &
McKnight Foundation Filmmaker
Fellow

2004

Institute of Contemporary Arts,
London

2003

Smithsonian Museum,
Hirshhorn Theater

1994

Walker Art Center Film and
Video Showcase

Film Festival and Awards

2004

Audience Award, Infinity Film
Festival, Italy

Jury Commendation, Durango
Film Festival

Gothenburg Film Festival, Sweden

2003

Kodak Vision Award and
Best Documentary, Slamdance
Film Festival

Best Documentary and Minnesota
Spirit Award, Minneapolis-St. Paul
International Film Festival

Best Documentary and HBO
Producer's Award, Savannah
Film Festival

Tribeca Film Festival

Melbourne International
Film Festival

Montreal Film Festival

IDFA Film Festival Amsterdam

Photography - Selected Collections

Holly Hunter Private Collection
Tom Waits Private Collection
Marilyn Kienholz Private Collection
The California International Arts
Foundation
Osaka University of Art collection,
Osaka, Japan
The Minneapolis Institute of Art
permanent photography collection

SHANNON GIBNEY

3040 17th Avenue South
Minneapolis, MN 55407
612-722-3018
shannongibney@gmail.com

Born 1975, Ann Arbor, MI

Education

2002
M.F.A., Fiction Writing, and M.A.,
Twentieth Century African
American Literature, Indiana
University, Bloomington, IN;
graduated with highest honors

1997

B.A., Creative Writing and Spanish
(double major); Carnegie Mellon
University, Pittsburgh, PA;
graduated with highest honors

Awards

2002
Hurston/Wright Award,
Washington, D.C.

1999-2002

Indiana University Chancellor's
Fellowship, Indiana University,
Bloomington, IN

2000

National Society of Arts and Letters
Literature Award, Bloomington, IN

Judith Seigel Pearson Award—
Second Place, Detroit, MI

1997-1998

Carnegie Mellon University College
of Humanities and Social Sciences
Alumni Study/Travel Award -Ghana,
West Africa

1996

Carnegie Mellon University Modern
Languages Department Travel Award
- Cochabamba, Bolivia

Selected Publications

Numerous critical essays and articles
in various Twin Cities publications,
including mnartists.org, *The
Minneapolis Observer*, *Rain Taxi*, *City
Pages*, and the *Minnesota Spokesman-
Recorder*

Work forthcoming in *Outsiders
Within* (South End Press, Fall 2006),
the first anthology by and about
transracial adoptees. Work also
forthcoming in *Poetry Motel*

Poetry and prose publications
include: "If blueberries" (*Wicked
Alice*, Winter 2005), "What
Happened" (*The Bellingham Review*,
Spring 2002), "How I Remade
Coltrane" (*Brilliant Corners*, Winter
2000), and "The Search" (*Essence*,
March 1999)

STEVE HEITZEG

1693 Ashland Avenue
Saint Paul, MN 55104
651-644-4700
steve@steveheitzeg.com
www.steveheitzeg.com

Born 1959, Albert Lea, MN

Education

1986

Ph.D., Music Theory and
Composition, University of
Minnesota School of Music,
Minneapolis, MN

1984

M.A., Music Theory and
Composition, University of
Minnesota School of Music,
Minneapolis, MN

1982

B.S., Music Education, Gustavus
Adolphus College, Saint Peter, MN

Selected Awards

2001

McKnight Artist Fellowship for
Composers, administered by the
American Composers Forum

2000

Regional Emmy Award for original
score for *Death of the Dream:
Farmhouses in the Heartland*

Minnesota Music Academy
Composer of the Year Award

Selected Performances

2005

Madeline Island: Sanctuary in Blue
for string orchestra and percussion,
commissioned by the Madeline
Island Music Camp, Vartan
Manoogian, music director,
Madeline Island, LaPointe, WI

2004

Elegy on Water (Based on a Robert Bly poem) for SATB chorus, commissioned and premiered by the Dale Warland Singers, Dale Warland, conductor, Saint Paul, MN

Wounded Fields for string orchestra, performed by the Minnesota Orchestra, Osmo Vänskä, music director, on its 2004 European Tour (Vienna, London and Lahti, Finland)

Nobel Symphony for mezzo-soprano, baritone, children's chorus, mixed chorus and orchestra, performed by VocalEssence, the Minnesota Boychoir and the Gustavus Orchestra, Philip Brunelle, conductor, in collaboration with new media work by students and faculty of the Minneapolis College of Art and Design at Orchestra Hall, Minneapolis, MN

2002

Blue Liberty, premiered by the Minnesota Orchestra, Giancarlo Guerrero, conductor, commissioned for the opening of the Hilde Performing Arts Center, Plymouth, MN

1990

little tree (text: e.e. cummings), commissioned and premiered by the Dale Warland Singers, Dale Warland, conductor, Orchestra Hall, Minneapolis, MN

Collections

Peace March for Paul and Sheila Wellstone, 2002, ecoscore in the shape of a peace sign for English horn, snare drum and timpani, permanent collection of the Weisman Art Museum, Minneapolis, MN

American Symphony (Unfinished), 2004, ecoscore (ten chords that honor famous American peace activists are superimposed on an "unfinished" American flag), permanent collection of the Weisman Art Museum, Minneapolis, MN

SEAN HILL

1014 Birchmont Drive NE
Bemidji, MN 56601
218-444-6701
cell: 478-454-8362
seanhill73@hotmail.com

Born 1973, Milledgeville, GA

Education

2003

M.F.A., Creative Writing, University of Houston, Houston, TX

1998

M.A., English, University of Georgia, Athens, GA

Selected Awards

2004

Individual Artist Grant from Minnesota Region 2 Arts Council Board

2003

James A. Michener Fellow in Poetry at the University of Houston

2000 and 2001

Working Scholar Bread Loaf Writers' Conference

2000

C. Glenn Cambor Fellow in Creative Writing at the University of Houston

1999-2001

Fellow of Cave Canem: Workshop/Retreat for African American Poets

1998

The Academy of American Poets Prize at the University of Georgia

Selected Publications

2005

"Seven Pastorals at sixteen," *nocturnes (re)view*

"Possessed Madlib," *Indiana Review*

2004

“Silas Wright at age seven, 1914” and “A Negro Teacher’s Bible 1953,” *WarpLand: A Journal of Black Literature and Ideas*

“Felicific” and “Harrowing,” *Lyric Poetry Review*

“Milledgeville Aubade 1831,” “Nigger Street 1937,” and “Candlefly Redux,” *Pleiades*

2003

“Joe Chappel’s Footlog Bottom Blues,” Blues Poems, selected and edited by Kevin Young, Everyman’s Library

2001

“Insurance Man 1947” and “Nightmare 1947,” *Painted Bride Quarterly*

1999

“b. Dec. 17, 1926,” *Callaloo*

CHERI JOHNSON

2531 Polk Street NE, #2
Minneapolis, MN 55418
612-378-1729
john5989@umn.edu

Born 1976, Salida, CO

Education

2005

M.F.A., Creative Writing, University of Minnesota, Minneapolis, MN

2001

M.A., English/Creative Writing, Hollins University, Roanoke, VA

1999

B.A., English, Augsburg College, Minneapolis, MN

Selected Awards

2004, 2005

Loft Mentor Series Award, Loft Literary Center, Minneapolis, MN

2003, 2005

Gesell Award in fiction, University of Minnesota, Minneapolis, MN

2001

Andrew James Purdy Short Fiction Prize, Hollins University, Roanoke, VA

Selected Publications

2003

“Alice Quille,” *Clare*, Cardinal Stritch University, Milwaukee, WI

“What It’s Like,” *The Rio Grande Review*, University of Texas, El Paso, TX

2002

“Lose Me,” *nidus*, University of Pittsburgh, Pittsburgh, PA

“The Potato Day Queen,” *Pif Magazine*, Seattle, WA

TERESA KONECHNE

2613 Garfield Avenue South
Minneapolis, MN 55408
612-214-1121
teresa@workinghandsproductions.com
www.workinghandsproductions.com

Born 1962, Wessington Springs, SD

Education

1998

M.F.A., Intermedia Art and Video, University of Iowa, Iowa City, IA

1995

M.A., Intermedia Art and Video, University of Iowa, Iowa City, IA

1987

B.S., Interior Design, University of Texas at Austin, Austin, TX

Selected Grants

2005

Jerome Foundation Media Arts Grants, Saint Paul, MN, *fertile ground: rural women, the diaspora and our changing landscapes*

2002

Paul Robeson Fund, Funding Exchange, New York, NY, *this black soil: a story of resistance and rebirth*, documentary video

Selected Media

2005

Broadcast, Free Speech TV

2004

Documentary, *this black soil: a story of resistance and rebirth*, 58 minutes, director/editor/composer

Honors/ Awards

2005

Second Place - Documentary Competition, Big Muddy Festival, Columbus, OH

John Michaels Human Rights: Honorable Mention, Big Muddy Festival, Columbus, OH

2004

Best Documentary: Audience Choice, Central Standard Film Festival, Minneapolis, MN

Bronze Plaque, Columbus International Film & Video Festival, Columbus, OH

2002

Director's Citation, Black Maria Film Festival

Selected Festivals

2005

Hot Springs Documentary Film Festival, Hot Springs, AK; DOCNZ International Documentary Film Festival, Auckland, New Zealand; GiRLFeST Hawaii, Honolulu, HI; Planet in Focus: International Environmental Film & Video Festival, Toronto, Canada; Black Harvest International Film Festival, Gene Siskel Film Center, Chicago, IL; Big Sky Documentary Film Festival, Missoula, MT

Selected Performance

2002

Iron Jawed Angels, HBO films, Richmond, VA

1999

folding prairie, 60' site-specific solo performance, Franklin Furnace - Netcast, New York, NY; Rural Women's Study Association Conference, Saint Paul, MN; Wright State University, Dayton, OH; University of Wisconsin, Whitewater, WI

VA-MENG THOJ

708 North First Street, #423
Minneapolis, MN 55401
651-246-1022
rawmiao@yahoo.com

Born 1970, Xieng Khuang, Laos

Education

2006

M.P.A., Public Affairs, Humphrey Institute of Public Affairs, University of Minnesota, Minneapolis, MN

1993

B.A., Comparative Literature and Film Studies, Indiana University, Bloomington, IN

Selected Awards

2004

Media Artist Fellowship, National Video Resources

2004

Bush Leadership Fellowship, Bush Foundation

2002

Telly Award for Excellence in Non-network Film and Television Production

2000

Omni Award for Excellence in Television Commercial Productions

1999

Artist Grant, Asian American Renaissance

1996

Artist Grant, New York State Council for the Arts

Selected Filmography

2005

Goodbye, Wat Thamkrabok, documentary, 30 minutes

2004

Flight, narrative, 20 minutes

2002

Slaughtered in Hugo, documentary, 30 minutes

2001

Death in Thailand, documentary, 20 minutes

1996

Borne in War, narrative, 15 minutes

KATRINA VANDENBERG

1485 Lafond Avenue
Saint Paul, MN 55104
651-644-4769
kvandenberg@earthlink.net

Born 1971, Wyandotte, MI

Selected Education

1997
M.F.A., Poetry, University of
Arkansas, Fayetteville, AR,
Thesis director: Pattiann Rogers

Selected Awards

2005
Minnesota Book Award finalist

2004
Poetry Center of Chicago summer
fellowship

1999-2000
Fulbright Fellowship in creative
writing Universiteit Utrecht,
Netherlands

Publications

2004
Atlas, Minneapolis, MN: Milkweed
Editions

Selected Journals

2004
"Remembering Him Dying," Poetry
Daily <www.poems.com> and *The
Iowa Review*

2003

"First Lesson: The Anatomist
Explains the Primacy of
Imagination," *The American Scholar*

"All Those Women on Fine
September Afternoons," Syracuse
Cultural Workers *Women Artists
Datebook* (first appeared in *Alaska
Quarterly Review*, 1998)

Selected Readings

2005
Los Angeles Times Festival of Books,
UCLA

Chicago Tribune's Printer's Row
Book Fair

2004
Publication Release, Milkweed
Editions, Open Book,
Minneapolis, MN

American Poets Series, Poetry Center
of Chicago, School of the Art
Institute of Chicago

Riverfront Readings Series, The
Writers Place, Kansas City, MO

LEE VANG

338 Aurora Avenue
Saint Paul, MN 55103
651-646-0397
Cell: 651-247-1113
Leevang651@hotmail.com

Born 1970, Long Cheng, Laos

Education

1999
A.S., Screenwriting, Minneapolis
Community and Technical College,
Minneapolis, MN

1996
B.A., Theater, University of
Minnesota, Minneapolis, MN

Awards

2001
St. Paul Companies, Leadership
Initiative in Neighborhoods (LIN)
Grant

1999
Asian American Renaissance, Artist
Development Grant

1998
Minnesota State Arts Board, Artist
Assistance Fellowship

1997
Pom Siab Hmoob Theatre,
Residency Grant

1996
The Playwrights' Center, Many
Voices Grant

The Minnesota Humanities
Commission Grant

Performances

2001

Hush-Hush, Great American History
Theatre, Saint Paul, MN

1998

Hmong! The CIA's Secret Army,
Great American History Theatre,
Saint Paul, MN

1995

The Garden of the Soul, Pom Siab
Hmoob Theater production,
Minneapolis Theatre Garage,
Minneapolis, MN

LUKE WARM WATER

8132 Filfern Way
Antelope, CA 95843
lukeww@gmail.com

Born 1965, Rapid City, SD

Education

2000

M.P.H., Epidemiology, University of
Oklahoma, Oklahoma City, OK

1996

B.A., American Indian Studies,
University of North Dakota,
Grand Forks, ND

Awards

2005

South Dakota Arts Council,
Individual Artist Grant

Performances

2005

Helena Festival of the Book,
Helena, MT

2004

High Plains Book Festival,
Billings, MT

2003

Loft Literary Center,
Minneapolis, MN

Duetsch-Amerikanisches Institut,
Tubingen, Germany

2000

Bristol Poetry Festival, Bristol,
England

Steel City Revels: A Five-Day
Celebration of Performance Poetry,
Sheffield, England

Publications

2005

On Indian Time, poetry chapbook,
Rapid City, SD: Spizzirri Press Inc.

2003

“Are you hungry for Pizza?” poem,
*Coloring Book: An Eclectic Anthology
of Fiction and Poetry by Multicultural
Writers*, Pittsburgh, PA: Rattlecat
Press

2001

John Wayne Shot Me, poetry
chapbook

2000

Commods, poetry chapbook

JUDITH LANG ZAIMONT

www.jzaimont.com

Born 1945, Memphis, TN

Education

1968

M.A., Music Composition,
Columbia University, New York,
NY; Woodrow Wilson and Anton
Seidl Fellowships in Composition

1971-72

Post-graduate study in orchestration
with André Jolivet in Paris (Debussy
Fellowship, Alliance Française)

Selected Honors

2005

Winner 2005 Composers
Invitational national competition
A Calendar Set (Jabez Press)

2003

Aaron Copland Award, residency at
Copland House and commission,
*STILLNESS – Poem for Orchestral
From the Folk* (wind quartet)

San Antonio International Piano Competition – Commissioned
Composer, *WIZARDS – Three Magic Masters*

2001

Honored Composer—Van Cliburn International Competition
“American Composers Invitational,” *Impronta digitale* performed by both gold medalists

2000

20th Century List Citations:
“DOUBLES,” Chamber Music America and “SONATA for Piano,” Piano and Keyboard Magazine

1995

McCullin International Composers Competition (Philadelphia Orchestra)
Symphony No. 1 (First Prize)

1986

Creative Fellowship in Music, Maryland State Arts Council Biennial Competition

1983-84

Guggenheim Foundation Fellowship for Music Composition

1982

National Endowment for the Arts, Consortium Commission:
Lamentation

Recent Recordings

2005

“Judith Lang Zaimont”: Naxos CD (American Classics and Milken Archive joint issue), Large Forces texted works; featured performers include Berlin Radio Orchestra, Gerard Schwarz, conductor

“Pure Colors” Albany Records CD (Troy 785): Solo music and other works for small forces featuring University of Minnesota Faculty members as performers

2001

“reSOUNDings—Orchestral Music by Judith Lang Zaimont,” Arabesque CD Z6742, featuring Czech Radio Orchestra

Books

Creator and Editor in Chief: *The Musical Woman: An International Perspective* (Greenwood Press), three volumes (1984-1991), awarded Pauline Alderman Musicology Prize (1993); National Endowment for the Humanities grant for Interpretive Research (1989)

VICTOR ZUPANC

612-729-2149
vzupanc@visi.com

Born 1959, Port Alberni, British Columbia, Canada

Education

Bachelor of Music, University of Victoria, British Columbia

M.A., Music Composition, University of California, San Diego, CA

2005

Wrote the play, lyrics and music for a new musical, *Found*, produced by Mixed Blood Theatre, Minneapolis, MN

2004

Commission for a full-length ballet, *Sun and Moon*, based on an ancient Chinese legend, performed at the Southern Theater, Minneapolis, MN, recording available on innova Recordings

Composed score for the documentary film, *Land (and how it gets that way)*, by Walter Brock for PBS

2003

Composer-in-Residence with The Rose Ensemble, composed six vocal pieces performed in numerous venues nationally, recording available at www.RoseEnsemble.org

Composer for world premiere of Gabriel Garcia Márquez story, *A Very Old Man With Enormous Wings*, adapted by Nilo Cruz for The Children’s Theatre Company, Minneapolis, MN

2003

McKnight Artist Fellowship for Theater Artists, administered by The Playwrights' Center

2001

Composer for the feature film, *The Operator*, by Jon Dichter, for Blackwolf Productions, available on VHS and DVD

2000

Commission for chamber orchestra piece, *Around the World in a Hundred Years*, to celebrate the millennium, premiered by Philomusica in Minneapolis, MN

Composer for the play, *Blood Wedding*, by Federico García Lorca, performed at the Guthrie Theater, Minneapolis, MN and the Missouri Repertory Theatre, Kansas City, MO

1997

Composed *Until There Is Justice* for new music ensemble, Zeitgeist, premiered at Mixed Blood Theatre, Minneapolis, MN, also performed in 2000 at the Southern Theater, Minneapolis, MN

1996

Composer for adaptation of *A Christmas Carol*, by Barbara Field, performed at the Guthrie Theater yearly from 1996-2005, approximately 500 performances

1994-2000

McKnight Artist Fellowship for Composers, administered by the American Composers Forum

1989 - present

140 productions in 30 theaters worldwide

Resident Music Director/Composer at The Children's Theatre Company, Minneapolis, MN

1983-1989

Composer/sound designer/performer for thirty plays around the country including six productions at La Jolla Playhouse, San Diego, CA, twelve productions at the San Diego Repertory Theatre, San Diego, CA

Two Hollywood DramaLogue Awards, two Theatre Critics Circle Awards for best musical scores

**CHOREOGRAPHY • MULTIMEDIA
PERFORMANCE ART-STORYTELLING**

Aiken, Chris, Minneapolis, MN, 1998
Anderson, M. Cochise, Minneapolis, MN, 2002
Arneson, Heidi, Minneapolis, MN, 1996
Branner, Djola, Minneapolis, MN, 2000
Brown, Tony, Minneapolis, MN, 2000
Buraczski, Danny, Minneapolis, MN, 2004
Carlos, Laurie, Saint Paul, MN, 2004
Celender, Donald D., Saint Paul, MN, 1979
Chatterjea, Ananya, Minneapolis, MN, 2002
Clement, Ceil Anne, Hettinger, ND, 2002
Cheng, Maria, Minneapolis, MN, 1985
Chvala, Joe, Minneapolis, MN, 1994
di Palma, Susana, Minneapolis, MN, 1990
Easter, Mary, Northfield, MN, 1986
Grandell, Steven, Minneapolis, MN, 1996
Johnson, Emily, Minneapolis, MN, 2004
Kayim, Gülgün, Minneapolis, MN, 2004
Lawrence, Robert, Minneapolis, MN, 1994
Locke, Kevin, Wakpala, SD, 1988
Lukkas, Lynn T., Minneapolis, MN, 1996
Mann, Paula, Minneapolis, MN, 1990
Margolis, Kari, Minneapolis, MN, 2004
McConneloug, Shawn, Minneapolis, MN, 1998
McGuire, Judy, Minneapolis, MN, 1990
Morris, Wendy, Minneapolis, MN, 1988
Ramaswamy, Aparna, Minneapolis, MN, 2002
Ramaswamy, Ranee, Burnsville, MN, 1996
Scully, Patrick, Minneapolis, MN, 1992
Sewell, James, Minneapolis, MN, 2002
Shapiro, Danial, Minneapolis, MN, 2004
Shapiro, Linda J., Minneapolis, MN, 1984
Smith, Joanie, Minneapolis, MN, 2000
Sommers, Michael, Minneapolis, MN, 1990, 1998
Stephens, Georgia, Minneapolis, MN, 1986

Stiehm, Robin, Sandstone, MN, 2000
Thorson, Morgan, Minneapolis, MN, 2000
Van Loon, Kristin, Minneapolis, MN, 2002
Van Wieren, Laurie S., Minneapolis, MN, 1985
Wilder, Arwen, Minneapolis, MN, 2002
Young, Marcus, Minneapolis, MN, 2000
Zoltners, Mara, Minneapolis, MN, 1998

FILM • VIDEO

Ainsworth, Shelli, Minneapolis, MN, 2001
Bundy, Peter, Northfield, MN, 1980
Byrne, James R., Wayzata, MN, 1980
Davitch, Liza, Minnetonka, MN, 2003
DeMichiel, Helen, Minneapolis, MN, 1989
Feingold, Ken, Minneapolis, MN, 1985
Frey, Sayer, Minneapolis, MN, 1999
Jacoby, Roger S., Minneapolis, MN, 1981
Kimm, Barry, Minneapolis, MN, 1994
Klosky, Linda R., Minneapolis, MN, 1978
Laughlin, Kathleen, Minneapolis, MN, 1992
Lion, Jenny, Saint Paul, MN, 2003
Matheson, Steven, Saint Paul, MN, 2001
Mueller, Eric West, Richfield, MN, 1991
Penman, Sarah, Minneapolis, MN, 1997
Pitt, Suzan, Fountain City, WI, 1992
Robeson, Susan, Minneapolis, MN, 1994
Ryan, David, Northfield, MN, 2003
Schroeder, Tom, Minneapolis, MN, 1997
Schwartz, Robert A., Minneapolis, MN, 1982
Seals, David, near Bear Butte, SD, 1990
Simonett, Bill, Minnetonka, MN, 1990
Spotted Eagle, Chris, Minneapolis, MN, 1992
Sullivan, Chris, Minneapolis, MN, 1987
Tang, Mark Kwok-Wah, Minneapolis, MN, 1997
Weise, Richard W., Minneapolis, MN, 1978
Williams, Garret, Minneapolis, MN, 1994, 2001

LITERATURE

- Adedjouma, Davida, Saint Paul, MN, 1988
Alden, Paulette Bates, Minneapolis, MN, 1982
Becknell, John M., Minnetonka, MN, 1993
Benítez, Sandra, Edina, MN, 1999
Bly, Carol, Madison, MN, 1980
Bly, Robert, Moose Lake, MN, 1978, 1985
Borich, Barrie Jean, Minneapolis, MN, 1997
Brady, Timothy, Saint Paul, MN, 1987
Brannen, Jonathan, Saint Paul, MN, 2001
Breckenridge, Jill, Saint Paul, MN, 1980
Browne, Michael Dennis, Benedict, MN, 1981
Burns, Alan, Minneapolis, MN, 1984
Caddy, John, Minneapolis, MN, 1989
Cardona-Hine, Alvaro, Saint Paul, MN, 1978
Carter, Emily, Minneapolis, MN, 1994
Chamberlain, Marisha A., Saint Paul, MN, 1981
Cole, Richard D., Minneapolis, MN, 1981
Coskran, Kathleen, Minneapolis, MN, 1988
Cutler, Bruce, Saint Paul, MN, 1990
Dacey, Philip, Cottonwood, MN, 1977
Daum, Ann, Okaton, SD, 1999
Day, Cathy, Mankato, MN, 1999
Delattre, Pierre H., Stillwater, MN, 1985
Dwyer, David, Lemmon, SD, 1991
Engman, John, Minneapolis, MN, 1987
Evans, David Allan, Brookings, SD, 1990
Fox, Sarah, Minneapolis, MN, 2001
Francisco, Patricia Weaver, Minneapolis, MN, 1985, 1995
Garland, Max, Eau Claire, WI, 1999
Gibbon, Maureen, Plymouth, MN, 2001
Goldberg, Natalie R., Minneapolis, MN, 1982
Green, Kate, Saint Paul, MN, 1983, 1992
Greenberg, Alvin D., Saint Paul, MN, 1976, 1980
Hampl, Patricia, Saint Paul, MN, 1979, 1987
Hanson, Phebe D., Saint Paul, MN, 1985
Harrison, Keith E., Northfield, MN, 1978
Hedin, Robert, Frontenac, MN, 1997
Heideman, Kathleen, Minneapolis, MN, 1999
Herrmann, Marianne, Saint Louis Park, MN, 1992
Hildebrand, John, Eau Claire, WI, 1994
Holm, Bill, Minneota, MN, 1982, 1995
Holmes, Janet A., Saint Paul, MN, 1993
Howerton, Walter H., Saint Paul, MN, 1985
Hribal, C. J., Minneapolis, MN, 1987
Jacobson, Jean Alice, Duluth, MN, 1989
James, Stewart, Stillwater, MN, 1993
Jenkins, Louis B., Duluth, MN, 1979, 1984
Katz, Judith, Minneapolis, MN, 1991
Kearney, Robert P., Minneapolis, MN, 1980
Keenan, Deborah, Saint Paul, MN, 1986, 1995
Kelby, N. M., Saint Paul, MN, 1999
Kirkpatrick, Patricia, Saint Paul, MN, 1990
Krueger, Kent, Saint Paul, MN, 1988
Kusz, Natalie, Saint Paul, MN, 1994
LaChapelle, Mary, Minneapolis, MN, 1987
Laidlaw, Brett, Minneapolis, MN, 1990
LeSueur, Meridel, Saint Paul, MN, 1985
Lloyd, Roseann, Saint Paul, MN, 1999
Louis, Adrian, Minneota, MN, 1990, 2001
Maiolo, Joseph, Duluth, MN, 1999
Maitland, Margaret Todd, Saint Paul, MN, 1989, 1999
Martini, Galen, Saint Joseph, MN, 1977
McColley, Kevin, Pinewood, MN, 2001
McGrath, Thomas M., Moorhead, MN, 1976, 1981
Meek, Jay, Grand Forks, ND, 1989
Mickelson, Monty, Bloomington, MN, 1989
Miles, Margaret, Minneapolis, MN, 1991
Millman, Lawrence B., Minneapolis, MN, 1979
Minczeski, John M., Saint Paul, MN, 1982
Moore, James M., Saint Paul, MN, 1976, 1982
Moua, Mai Neng, Saint Paul, MN, 2003
Mura, David, Saint Paul, MN, 1981, 1988

Norris, Kathleen, Lemmon, SD, 1993
O'Brien, Dan, Whitewood, SD, 2001
O'Connor, Sheila, Minneapolis, MN, 2001
O'Reilly, Mary Rose, Saint Paul, MN, 1995
Oeur, U Sam, Eagan, MN, 1997
Pejsa, Jane, Minneapolis, MN, 1986
Rockcastle, Mary F., Minneapolis, MN, 1983
Roripaugh, Lee Ann, Vermillion, SD, 2003
Rossini, Clare, Northfield, MN, 1997
Rylander, Edith, Grey Eagle, MN, 1980, 1991
Smith, Gregory Blake, Northfield, MN, 1989
Solly, Richard, Saint Paul, MN, 1995
Sprengnether, Madelon S., Minneapolis, MN, 1982
Sutter, Barton, Duluth, MN, 1989
Swanson, Susan Marie, Saint Paul, MN, 1984
Taylor, Bruce, Eau Claire, WI, 1993
Tracy, Colleen J., Kasota, MN, 1985
Treuer, David, Minneapolis, MN, 2003
Vajda, Deborah L., Saint Paul, MN, 1999
Vang, Ka, Saint Paul, MN, 2003
Vogelweide, Bertrand, Richardton, ND, 2001
Wang, Ping, Saint Paul, MN, 2003
Waterman, Cary A., Mankato, MN, 1977, 1983
Waterman, Charles K., LeCenter, MN, 1980
Weaver, Will, Bemidji, MN, 1987
Welch, Susan, Minneapolis, MN, 1982
Wheeler, Kristi Duckwall, Saint Paul, MN, 1983
Whipple, Barbara E., Plainview, MN, 1979
White, James L., Minneapolis, MN, 1978
White, J. P., Minneapolis, MN, 1986
Williams, Marie Sheppard, Minneapolis, MN, 1995
Wilson, Edward W., Bloomington, MN, 1984
Yuzna, Susan, Albert Lea, MN, 1995
Zontelli, Patricia, Menomonie, WI, 1994

MUSIC COMPOSITION

Blackburn, Philip, Saint Paul, MN, 2003
Bombardier, Bradley A., Duluth, MN, 1988
Brooks, Jeffrey E., Minneapolis, MN, 1989
Callahan, James P., Saint Paul, MN, 1984
Childs, Mary Ellen, Minneapolis, MN, 1989, 1999
Davids, Brent Michael, Minneapolis, MN, 2001
Ewart, Douglas, Minneapolis, MN, 1997
Gatto, Anthony, Minneapolis, MN, 2001
Gwiazda, Henry, Fargo, ND, 1997
Hill, Edie, Minneapolis, MN, 1999
Hovda, Eleanor, Saint Paul, MN, 1984, 1993
Johnson, Tellef, Brookings, SD, 2003
Kilstofte, Anne, Bloomington, MN, 1997
Kinney, Michelle, Golden Valley, MN, 2003
Kosch, Michael, Minneapolis, MN, 1988
Lambrecht, Homer G., Lauderdale, MN, 1987
Larsen, Libby, Minneapolis, MN, 1989
Lease, Ellen, Minneapolis, MN, 1991
Long, Larry, Minneapolis, MN, 1995
Maguire, Charlie, Minneapolis, MN, 1985
Means, David, Minneapolis, MN, 1988
Olsen, David John, Saint Paul, MN, 1986
Ostroushko, Peter, Minneapolis, MN, 2001
Paske, Richard C., Saint Paul, MN, 1984
Rhodes, Phillip C., Northfield, MN, 1984
Schoenfield, Paul, Saint Paul, MN, 1987
Simenson, William, Saint Paul, MN, 1999
Steele, J. D., Minneapolis, MN, 2003
Stokes, Eric, Minneapolis, MN, 1985, 1993
Sturm, Daniel K., Saint Paul, MN, 1991
Thomas, Carei E., Minneapolis, MN, 1993
Vanderveelde, Janika, Saint Paul, MN, 1986, 1997
Zhang, Ying, Minneapolis, MN, 1997

SCRIPTWORKS

Blessing, Lee, Minneapolis, MN, 1986
Boeing, Martha, Minneapolis, MN, 1983
Cinque, Chris, Minneapolis, MN, 1993
Delaney, Vincent, Saint Paul, MN, 2003
Donnan, Kristin, Hill City, SD, 1997
Field, Barbara, Minneapolis, MN, 1988
Fuss, Adelaide MacKenzie, Black Hawk, SD, 2003
Golfus, Billy, Minneapolis, MN, 1995
Hancock, W. David, Saint Peter, MN, 2001
Hines, Kim, Minneapolis, MN, 1997
Klein, Jon, Minneapolis, MN, 1987
Kling, Kevin, Minneapolis, MN, 1988, 2003
Kreilkamp, Ben, Minneapolis, MN, 1991
McClinton, Marion, Saint Paul, MN, 1993
Obolensky, Kira, Minneapolis, MN, 1999
Olive, John, Minneapolis, MN, 1988, 1997
Tretbar, Eric, Minneapolis, MN, 1991
Williams, Jeffrey Scott, Minneapolis, MN, 1995
Wilson, August, Saint Paul, MN, 1983

TRADITIONAL AND FOLK ARTS

Defender Wilson, Mary Louise, Shields, ND, 2004
Hong, Gao, Northfield, MN, 2004
Trail-Johnson, Douglas, Saint Paul, MN, 2004

VISUAL ARTS

Accola, Hans, Minneapolis, MN, 1994
Aiken, Joe, Saint Cloud, MN, 1978
Aiken, Ta-coumba, Saint Paul, MN, 1992
Akagawa, Kinji A., Saint Paul, MN, 1981
Amiotte, Arthur, Custer, SD, 2002
Andersen, Norman A., Minneapolis, MN, 1987, 2000
Argue, Doug, Minneapolis, MN, 1988
Bart, Harriet, Minneapolis, MN, 2000
Beyer, Steven J., Saint Paul, MN, 1982
Biewald, Amelia, Minneapolis, MN, 2004

Big Bear, Frank, Minneapolis, MN, 1986, 1998
Blaw, Laura A., Saint Paul, MN, 1983
Bloch, Ricardo, Saint Paul, MN, 1995
Bogren Swift, Vernal, Bovey, MN, 1998
Bowker, Sarah, Menomonie, WI, 1992
Breidel, Joseph M., Minneapolis, MN, 1977
Brewer, Richard T., Minneapolis, MN, 1989
Brush, Gloria DeFilipps, Duluth, MN, 1983
Brush, Leif, Duluth, MN, 1979
Campopiano, Remo, Minneapolis, MN, 1986
Carr, Judale, Worthington, MN, 2000
Carroll, Mary, Minneapolis, MN, 1998
Chantraphone, Bounxou, Brooklyn Park, MN, 2002
Charlesworth, Bruce, Minneapolis, MN,
1981, 1989, 2000
Cypis, Dorit, Minneapolis, MN, 1993
Dahl, Stephen M., Minneapolis, MN, 1990
Damon, Betsy, Saint Paul, MN, 1996
Davidson, Stacey, Saint Paul, MN, 2000
Day, Julia Anne, Vermillion, SD, 1998
Dell, Irve, Minneapolis, MN, 1988
Dennehy, Dan, Minneapolis, MN, 1991
Dick, David, Minneapolis, MN, 1993
Drewes, Jennifer (Link), Minneapolis, MN, 1980
Edwards, JonMarc, Minneapolis, MN, 1989
Esch, Mary, Saint Paul, MN, 1998
Faust, Christopher, Saint Paul, MN, 1995
Fiene, Susan, Minneapolis, MN, 1978, 1992
Fischer, Robert, Minneapolis, MN, 1998
Fisher, Carole G., Minneapolis, MN, 1976, 1984
Gaard, Frank L., Minneapolis, MN, 1984
Gaiter, Colette, Saint Paul, MN, 1996
Gammell, Linda K., Minneapolis, MN, 1984
Garten, Cliff, Saint Paul, MN, 1994
Geesaman, Lynn, Minneapolis, MN, 1991
Gohlke, Frank W., Minneapolis, MN, 1979
Goldes, David, Minneapolis, MN, 1981, 1993
Gorcica, William, St. Cloud, MN, 2000

- Green, Gregory, Saint Paul, MN, 1990
Green, Rafala, Saint Paul, MN, 1995
Greene, Lori, Mahtomedi, MN, 1994
Greff, Gary, Regent, ND, 2004
Hallman, Gary, Minneapolis, MN, 1976
Hawkins, Christie, Kasota, MN, 1991
Hemingway Jones, Kathy, Minneapolis, MN, 1986
Henkel, James, Minneapolis, MN, 1992
Horochowksi, Alexa, Saint Paul, MN, 2004
Huie, Wing Young, Minneapolis, MN, 1996
Jankofsky, Kay Kurt, Duluth, MN, 1981
Johnson, Catherine L., Wayzata, MN, 1994
Johnston, Randy J., River Falls, WI, 1998
Jones, Seitu, Saint Paul, MN, 1992
Kaniess, Daniel, Saint Paul, MN, 1994
Kaplow, Shana, Saint Paul, MN, 1989
Kareken, Michael, Minneapolis, MN, 2000
Kielkopf, Jacqueline K., Saint Paul, MN, 1985
Kiland, Lance E., Minneapolis, MN, 1984
Kittelson, Vesna, Minneapolis, MN, 1990
Klipper, Stuart D., Minneapolis, MN, 1980, 1995
Larson, Chris, Saint Paul, MN, 1998
Lauterbach, Michael, Minneapolis, MN, 1996
Lefkowitz, David, Saint Paul, MN, 2002
Leicester, Andrew, Minneapolis, MN, 1977, 1983, 1990
Leo, Vince, Minneapolis, MN, 1991
Levine, Edward, Minneapolis, MN, 1982
Lindner, Davora, Minneapolis, MN, 2002
Lois-Borzi, Ana, Golden Valley, MN, 2000
Lume, Charles Matson, Stillwater, MN, 2002
Lynch, Harry M. (Mike), Minneapolis, MN, 1985
Madzo, David, Saint Paul, MN, 1987
Marcheschi, Louis R. (Cork), Minneapolis, MN, 1977
Massey, Rod, Minneapolis, MN, 1986
McGibbon, Bridget, Keystone, SD, 1996
Mead, Stuart, Saint Paul, MN, 1993
Millikan, Jeff, Minneapolis, MN, 2002
Mojsilov, Zoran, Minneapolis, MN, 1996
Morgan, Clarence, Minneapolis, MN, 1998
Moroni, Aldo L., Jr., Avon, MN, 1991
Nielsen, Stuart A., Minneapolis, MN, 1977
Ogle, Philip B., Saint Paul, MN, 1978
Olson, Wendy M., Minneapolis, MN, 1985
Onofrio, Judy, Rochester, MN, 1998
Passow, Faye, Minneapolis, MN, 2004
Pickett, Keri, Minneapolis, MN, 1992
Price, Melba, Saint Paul, MN, 1994, 2002
Rathbun, Mike, Minneapolis, MN, 1998
Rathman, David, Minneapolis, MN, 1992
Rose, Thomas A., Minneapolis, MN, 1979
Schlesinger, John A., Minneapolis, MN, 1984
Schmid, Jenny, Minneapolis, MN, 2004
Schwartz, Rosalyn D., Minneapolis, MN, 1987
Shambroom, Paul, Saint Paul, MN, 1992, 2002
Snyder, John, Minneapolis, MN, 1986
Solien, T. L., Pelican Rapids, MN, 1981, 1990
Sorman, Steven R., Minneapolis, MN, 1979
Spieler, Sandra, Minneapolis, MN, 1986
Sveda-Uncapher, Susan, Eau Claire, WI, 1996
Swiszczy, Carolyn, West Saint Paul, MN, 2002
Thao, Cy, Saint Paul, MN, 2000
Tittle, Jim, Minneapolis, MN, 1988
Torbert, Stephanie B., Minneapolis, MN, 1976
Toscani, Amy, Minneapolis, MN, 2004
Turczan, Katherine, Minneapolis, MN, 1995
Verburg, JoAnn, Saint Paul, MN, 1983, 1993
Visscher, Jantje, Minneapolis, MN, 1984
Walker, Mary K., Minneapolis, MN, 1980
Whiteman, Ernest, Saint Paul, MN, 1992
Wirth, Karen M., Saint Paul, MN, 1991
Wood, Ann, Saint Paul, MN, 1996
Woodward, Steven, Saint Paul, MN, 1986

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Nancy Fushan

**BUSH ARTIST FELLOWS
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River West Design

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PHOTO CREDITS

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Bush Artist Fellows Program
332 Minnesota Street, Suite East 900
Saint Paul, Minnesota 55101

651-227-0891
800-605-7315
www.bushfoundation.org

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Victor Zupanc

1. *Elements*

(2004) 5:53

From the ballet, *Sun and Moon*, all music performed by Victor Zupanc

2. *Alleluia*

(2002) 3:48

The Rose Ensemble

3. *Transformation*

(1996) 5:31

From the play, *A Christmas Carol*, the Guthrie Theater, featuring the St. John's Boys Choir

Steve Heitzeg

4. "Waltz for a Lonely Farmhouse" from *Death of the Dream: Farmhouses in the Heartland*

(2000) 1:43

Peter Ostroushko, Laura Sewell, Tom Linker and Steve Heitzeg

5. "Elegy for Recorded Manatees and Strings" excerpt from *Voice of the Everglades* (2000) 1:51

Moravian Philharmonic Orchestra, conductor Joel Eric Suben

6. "Peace: Circles of Compassion" excerpt from *Nobel Symphony*

(2001) 10:42

VocalEssence, conductor Philip Brunelle, The Gustavus Orchestra, Minnesota Boychoir, Lisa Drew and Michael Jorgensen

Eric Barnum

7. *Hic est Martinus*

(2004) 7:23

The Rose Ensemble

8. *Domine quis habitabit*, 6

(2004) 5:21

The Rose Ensemble

Judith Lang Zaimont

9. *ELEGY for Symphonic Strings*

(1998) 8:30

Czech Radio Orchestra conducted by Doris L. Kosloff

10. *GROWLER*

(2003) 6:07

University of Minnesota Wind Ensemble conducted by Jerry Luckhardt

Luke Warm Water

11. *Are You Hungry For Pizza?*

(2000) 2:13

The Jesus of Pine Ridge

(2000) 3:37

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